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Messrs. I. V. Flagler (organist) and Situs d'Enesti (pianist) professors at the Utica, N. Y. Conservatory of Music have just been requested to give recitals at the annual meeting of the New York State Music Teachers' Association.

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Miss Kate H. Jacobs, pianist, Mr. William Luderer, violinist, and Mr. Charles Heydler, 'cellist, of Cleveland, O., gave a very fine trio concert at Ypsilanti for the benefit of the Ladies' Library Association. The program was an extremely interesting one, including the trio in E minor, M. S., by Mr. E. R. Kroeger, of St. Louis.

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## CITY NOTES.

C. Galloway gave an organ recital at Burlington, Iowa.

Mrs. Clara E. Thoms, the eminent pianist, passed through the city on her way East.

Mrs. Charlotte H. Hax Rosatti has removed her vocal studio to 1614 Olive street.

Mrs. Dora Hennings-Heinsohn has removed from the Fagin Building to 2108 Olive street.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

George Jarvis has returned to St. Peter's church and is rehearsing the cantata "Land of Promise."

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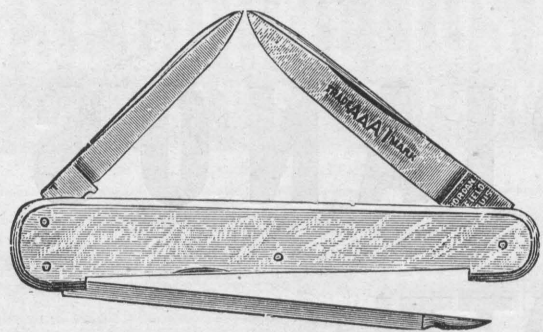
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# MUSICAL REVIEW

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HUGHES-CO. ST. L.

JUNE, 1891. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 14—No. 6.

## TERMS OF SUBSCRIPTION.

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JUNE, 1891.

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## MISS STRONG'S CONCERT.

An unusually varied and interesting programme was presented May 26th, at Memorial Hall, by pupils of Miss Strong. Such composers as Bach, Beethoven, Schubert, Schumann, Reinecke, Rheinberger, Scharwenka and Grieg were represented in a way that surprised and delighted the large audience which filled every part of the Hall. Every piece was played with excellent technique and artistic taste, and reflected the greatest credit on the ability, thoroughness and enthusiastic work of Miss Strong as a teacher. Reinecke's Maurel for two pianos played by Misses Grace Platt and Mamie Kniffen was a very delicate, finished piece of work, and the gifted young pianist, Richard Platt, gave a most musical interpretation of Beethoven's C major Concerto. Misses Fish, Hammon, Page, Roth and Paulding all showed marked talent.

Miss Anna Vieths, in her C minor Concerto by Beethoven, proved herself thoroughly at home in the style of the old masters. Not only was her technique equal to all the difficulties of this beautiful composition, but her conception was extremely intelligent and artistic.

Miss Florence Baugh, whose remarkable progress has been watched with great interest, and who has already made a name for herself in the city, young as she is, surpassed all her former efforts. Her playing of Saint-Saëns' great G minor Concerto from memory was a triumph well-deserved. Its great difficulties were mastered with evident ease in a tempo only attempted by artists, and the amount of vim and power she displayed in the Finale completely captivated the audience, and elicited tremendous applause. A great future is opened to her as a Concert pianist. The exquisite singing of Mrs. Peebles, the assistance of Messrs. Schoen, Gecks, Mayer, and Anton in the concerted numbers, and the performance of Jaddassohn's beautiful C minor Quintette by Miss Strong herself and the above-named gentlemen all added to the great success of the entertainment.

## McCULLOUGH CLUB.

The McCullough Club, which has been resting for some time, appeared at the Grand Opera House in two performances of "Hamlet Revamped," for the benefit of Ransom Post Relief and Ex-Confederate Home. The cast was made up of Beaumont Smith, Hamlet; Frank Wyman, Queen; Harry Walker, Ophelia; Wm. Porteous, Polonius; Wallace Simmons, Claudius; Henry Groffman, Ghost's Voice; W. C. McCreery, Horatio; R. Schollmeyer, Ghost; and E. R. Kroeger, pianist. The performances were tremendous successes, and the principals received no small amount of praise. Messrs. Beaumont Smith, Wyman, C. McCreery and Henry Groffman did exceedingly good work, while E. R. Kroeger's piano support left nothing to be desired. When the McCullough Club undertakes a thing, it goes.

## SHAM CONSERVATORIES OF MUSIC.

Foreigners and native observers have often laughed at an American trait which induces every hair-cutter and boot-black to call himself an "artist," and every teacher to assume the title of "professor." This kind of humbug flourishes especially in the musical world. Charlatans who have not brains enough to earn an honest living learn to sing or play a few pieces, and by a combination of insinuating ways and brazen effrontery succeed in persuading non-musical parents that they can teach their children the divine art. Second and third rate piano manufacturers advertise in large type that their instruments are unequalled in tone and action, and preferred by all artists, whereby ignorant purchasers are constantly duped, and reputable makers lose their dues. One of

the most lamentable illustrations of this trait is afforded by the way in which music teachers who have secured a dozen pupils immediately hire a room or two, and put out a large sign-board with "Cosmic Conservatory," or "Mammoth Conservatory," or some other big sounding name on it. That the public likes to be duped is shown by the flourishing condition of some of these schools; but among the educated classes these sham "conservatories" have done a good deal to bring the word "conservatory," like the terms "professor" or "artist," into just contempt or at least under suspicion; and it is time that a warning voice should be raised against institutions whose "directors" and "professors" in most cases would be unable to pass examination in any of the branches of musical education, and which in some instances even have the impudence to claim the right of conferring the degree of Doctor of Music, though they are nothing but private music schools, organized for the sole purpose of making money.—Harper's Weekly.

## PAGANINI'S BURIAL PLACE.

On nearing the island of Saint Honorat we pass a naked rock, red and bristling like a porcupine, so rugged, so armed with teeth, points and claws as to be well nigh impossible of access, and one must advance with precaution, placing one's foot in the hollows between the tusks. It is called Saint Ferreol. A little earth, come from no one knows where, has accumulated in the holes and crevices of the rock, and lilies grow in it, and beautiful blue irises, from seeds which seem to have fallen from heaven. It is on this strange reef in the open sea that, for five years, lay buried and unknown the body of Paganini. The adventure is worthy of the artist whose queer character, at once genial and weird, gave him the reputation of being possessed by the devil, and who, with his odd appearance in body and face, his marvelous talent and excessive emaciation, has become an almost legendary being, a sort of Hoffmannesque phantasm.

As he was on his way home to Genoa, accompanied by his son, who alone could hear him now, so weak had his voice become, he died at Nice, of cholera, on May 27, 1840. The son at once took the body of his father on board a ship and set sail for Italy. But the Genoese clergy refused to give burial to the demoniac. The court of Rome was consulted, but dared not grant the authorization. The body was, however, about to be disembarked when the municipality made opposition, under the pretext that the artist had died of cholera. Genoa was at that time ravaged by an epidemic of that disease, and it was argued that the presence of this new corpse might possibly aggravate the evil.

Paganini's son then returned to Marseilles, where entrance to the port was refused him for the same reasons. He then went on to Cannes, where he could not penetrate either. He therefore remained at sea, and the waves rocked the corpse of the fantastic artist, everywhere repelled by men. He no longer knew what to do, where to go, or which spot to lay the dead body so sacred to him, when he espied the naked rock of Saint Ferreol in the billows. It was only in 1845 that he went back with two of his friends to take up the remains of his father and transfer them to Genoa to the Villa Gajona. Would one not have preferred that the extraordinary violinist should have remained at rest upon the bristling reef, cradled by the song of the waves, as they break on the torn and craggy rock?—Guy de Maupassant.

## THEODORE THOMAS.

The Theodore Thomas' Orchestra Concert given at the Exposition Music Hall, on the 29th ult., was the event of the season, and financially as well as artistically a consummate success. The house was sold out. Rafael Joseffy, the eminent pianist, and Miss Kate Fleming, contralto, assisted in the concert.

## CITY NOTES.

Louis J. Dubuque is located at 3630 Evans avenue.

Guido Parisi and Charles Humphrey participated in a concert given at Springfield, Ills., on the 6th ult.

The K. J. B. Ladies Quartette distinguished itself at Rolla, Mo., in a concert given by the Enterprise Club, of that place.

Emma Juch presented Fred. W. Norsch with a beautiful photograph of herself, with the words—"In remembrance of Emma Juch."

Mrs. Georgia Lee Cunningham sang at Alton under the auspices of the Mendelssohn Society on the 22d ult., and was received with enthusiasm.

The Hatton Glee Club has added Mr. Humphreys to its excellent membership. Mr. Humphrey replaces Mr. Allman as tenor. The club is in splendid trim.

Miss Julia Vollmer, the well known soprano, was presented with a gold badge of beautiful design by the Daughters of Rebecca at South St. Louis Turner Hall.

Miss Agnes Gray, violinist, Mr. Ludwig Hoffman, cellist, and Charles Galloway, accompanist, assisted in the concert given by Mr. Henry Allman, at Pickwick Theatre.

Mrs. Louie A. Peebles, Mrs. Lebrecht, Miss Dussuchal and Messrs. Edward and Bernard Dierkes sang at the closing concert of the season given at Balmer & Weber's Music Hall.

H. J. Isbell, the well known banjo teacher and leader of the Ideal Banjo Club, gave an interesting banjo concert, including forty instruments, at Pickwick Theatre. The Hatton quartette assisted in the programme.

Louis Conrath's new duet, "Tarantella" proved one of the features of the programme given by the Beethoven Musical Society at Concordia Club Hall. This duet makes a splendid concert number and is becoming popular.

A pleasing feature of the concert given by the Beethoven Musical Society at Concordia Club Hall, was a solo for flute, "Home Sweet Home," with variations rendered in a very excellent manner by Mr. Albert Schoenthaler, of 1319 South 13th street.

R. O. Rosen, of Decatur, Ills., spent a few days in the city visiting his brother, Ernest A. Rosen, Estey & Camp's popular piano salesman. Mr. R. O. Rosen is a very successful architect at Decatur, endowed with good looks and a pleasant manner.

Mrs. Kate J. Brainard has been very ill for several weeks. She has been greatly missed by her friends and by her pupils at Mary Institute, who think the world of her; Mrs. Brainard is under the doctor's immediate care, and will, we hope, soon be about as usual.

Wm. D. Armstrong, of Alton, is applying himself to composition. He is hard to please and only occasionally allows a manuscript to be published. His last work—"A Hunting Song" is a splendid piece and proves the steady advance made by this talented writer.

Victor Ehling, appreciates the technic of rest occasionally and goes a fishing with his friends. He returned to town a few weeks ago from his rustic retreat burdened with fish. When Mr. Ehling fishes, he goes into the broil of battle, emerging, not begrimed, but tanned in good style.

The Olympia Quartette, composed of Messrs. C. A. Metcalf, G. H. Bahrenburg, H. F. Niedringhaus and G. A. Kissel sang at the Bokern-Berg wedding feast. This quartette was also engaged by the Millers for their annual excursion, and rendered some very fine selections on the occasion.

The Thirty-ninth Annual Exhibition of the Missouri School for Blind took place on the 15th ult. Waldemar Malmene, who is in charge of the music department, prepared a good programme. Among the numbers rendered were: "Night Blooming Cereus," piano duet, Schuermann; "Daisies on the Meadow," piano duet, Paul; "Sunlight" Gavotte, piano solo, McCulloch.

The Chorus Choir of the Church of the Messiah gave its last chorus of song on Sunday afternoon, May 10th. The chief work rendered was a cantata, "Saint John," by J. C. D. Parker, an American composer. The work is very melodious and well written, containing two excellent figures. The ladies of the choir sang a motett by Gustav Kulenkampff, and Mr. Kroeger played an Introduction and Fugue of his own on the organ.

The A. O. U. W. Concert given on the 12th ult., was a pronounced success. The most captivating number on the programme was "Alpine Storm," duet, Kunkel, played by Amanda and Nora Schmidt. The young Misses played with a style and excellence beyond their years and were warmly applauded having to respond with a duet, "German Triumphal March." They reflected high credit upon their teacher, Miss Carrie Vollmar.

Schoen's Orchestra has filled numerous engagements this season and introduced many most popular American and European musical novelties. It is composed of most capable musicians who render the very best service. Mr. I. L. Schoen, the director and manager has classes in violin and musical theory which can be entered at any time. He may be addressed at his residence 2734 Lucas avenue or Box 16. Balmer & Weber's Music House.

The Second Soiree given by Eugenia Williamson, B. E. and her pupils in Elocution, Delsarte and Aesthetic Physical Culture at Pickwick Theatre on the 26th ult., was one of the events of the season. Miss Williamson has established herself as a prime favorite with the St. Louis public and, with her pupils, has created a greater interest in the beautiful art of which she is the worthy exponent. A splendid audience enjoyed the programme and applauded with evident delight.

A concert was given by the violin and piano pupils of Louis Retter, at Memorial Hall on the 15th ult. The programme included twenty-six numbers and was rendered in a manner that redounded greatly to Mr. Retter's credit. The pupils evidenced careful training and excellent progress and the audience was very well pleased. An overture and violin trio, two of the numbers on the programme, were composed by Mr. Retter. Mr. Retter is a hard worker and a thorough teacher and is meeting with deserved success.

A Very interesting musicale was held at the residence of Miss Maggie Hennagen, 3838 Cook Avenue. The programme consisted of several fine selections rendered by her energetic young pupils. The special features were prizes to be drawn by the most successful pupils. The fortunate ones were Miss A. Thompson and Master V. Martin, a special prize was given little Miss L. Biskup, eleven years old for her magnificent rendition of Beethoven's Sonata Pathetique. The friends and pupils were present and were charmed with the evening's entertainment.

F. S. Saeger gave a church concert at the Ev. Bethania Church, Twenty-third and Wash Street on the 14th ult. The programme was excellent and well selected. Mr. Saeger rendered several beautiful organ solos in an artistic manner. Miss Lulu Kunkel played two numbers for violin in a captivating way. The popular duets, "Neck and Neck" Melnotte and "Jolly Blacksmith" Paul, were played by Miss O. Koch and F. S. Saeger in the most brilliant style. Mr. Saeger is a very successful teacher of piano, organ, and composition and has had many liberal offers from other cities.



## CITY NOTES.

The Hebrew Relief Society under the direction of the Epstein Brothers, gave a concert of unusual excellence at Pickwick hall, on the 23d ult. The principals were Mrs. O. H. Bollman; Mrs. Mayo Rhodes, Mrs. Selma Krousse and Helen Rotschild, and Messrs. Humphrey, Porteous, Schoen and Epstein Brothers.

Messrs. Sachs and Lichtenstein gave their second semi-annual Conservatory Musicale in the Association Hall, near Relay Depot, East St. Louis, on the 21st ult. A carefully selected programme was presented after which three prizes, one gold and two silver medals were awarded. Miss Ida Behring and Mr. William Sachs assisted in the exercises.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

W. H. Pommer makes good use of spare moments. He has written over one hundred and fifty songs; about fifty instrumental pieces and eight operettas; two of which the "Daughter of Socrates" and "Students Ruse" were heard here several times. Mr. Pommer is a pupil of Sobolewski and Bode, having spent besides two years in Europe studying under Reinecke and Paul in Leipzig, and under A. Bruckner the noted organist in Vienna; he also spent some time with Rokitsky in singing. Mr. Pommer is director of the Lyric Club and is doing excellent work with that organization. Chorus training for which he is eminently fitted is his preference.

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# Nearer my God to thee.

The proper and artistic use of the Pedal in this composition is of the greatest importance. The Pedal is therefore mostly indicated by notes and rests instead of the Ped. and \* as to where it should be used and released

Julie Rive-King

Moderato ♩ — 138.

accel.

rit.

First system of musical notation. Treble and bass staves. Treble staff has a whole rest followed by a half note G4, then a half note F#4, then a half note E4, then a half note D4, then a half note C4. Bass staff has a whole note G2, then a half note F#2, then a half note E2, then a half note D2, then a half note C2. Dynamics: *f* (forte) is marked under the first and third measures. A 'Pedal.' instruction is written below the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a half note G4, then a half note F#4, then a half note E4, then a half note D4, then a half note C4. Bass staff has a half note G2, then a half note F#2, then a half note E2, then a half note D2, then a half note C2. Dynamics: *p* (piano) is marked under the first measure. A 'Ped.' instruction is written below the first measure of the bass staff. A 'Volante' instruction is written above the fourth measure of the treble staff. A 'Ped.' instruction is written below the fourth measure of the bass staff. An asterisk (\*) is placed below the sixth measure of the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a half note G4, then a half note F#4, then a half note E4, then a half note D4, then a half note C4. Bass staff has a half note G2, then a half note F#2, then a half note E2, then a half note D2, then a half note C2. Dynamics: *p* (piano) is marked under the first measure. A 'Ped.' instruction is written below the first measure of the bass staff. An asterisk (\*) is placed below the second measure of the bass staff. A 'Ped.' instruction is written below the third measure of the bass staff. An asterisk (\*) is placed below the fourth measure of the bass staff. A 'Ped.' instruction is written below the fifth measure of the bass staff. A 'Ped.' instruction is written below the sixth measure of the bass staff. A 'Ped.' instruction is written below the seventh measure of the bass staff. A 'Ped.' instruction is written below the eighth measure of the bass staff. An asterisk (\*) is placed below the ninth measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a half note G4, then a half note F#4, then a half note E4, then a half note D4, then a half note C4. Bass staff has a half note G2, then a half note F#2, then a half note E2, then a half note D2, then a half note C2. Dynamics: *pp* (pianissimo) is marked under the first measure. A 'Ped.' instruction is written below the first measure of the bass staff. A 'Volante' instruction is written above the first measure of the treble staff. A 'Ped.' instruction is written below the second measure of the bass staff. A 'Ped.' instruction is written below the third measure of the bass staff. A 'Ped.' instruction is written below the fourth measure of the bass staff. A 'Ped.' instruction is written below the fifth measure of the bass staff. A 'Ped.' instruction is written below the sixth measure of the bass staff. A 'Ped.' instruction is written below the seventh measure of the bass staff. A 'Ped.' instruction is written below the eighth measure of the bass staff. An asterisk (\*) is placed below the ninth measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a half note G4, then a half note F#4, then a half note E4, then a half note D4, then a half note C4. Bass staff has a half note G2, then a half note F#2, then a half note E2, then a half note D2, then a half note C2. Dynamics: *f* (forte) is marked under the first measure. A 'Ped.' instruction is written below the first measure of the bass staff. A 'Ped.' instruction is written below the second measure of the bass staff. A 'Ped.' instruction is written below the third measure of the bass staff. A 'Ped.' instruction is written below the fourth measure of the bass staff. A 'Ped.' instruction is written below the fifth measure of the bass staff. A 'Ped.' instruction is written below the sixth measure of the bass staff. A 'Ped.' instruction is written below the seventh measure of the bass staff. A 'Ped.' instruction is written below the eighth measure of the bass staff. A 'Ped.' instruction is written below the ninth measure of the bass staff. An asterisk (\*) is placed below the tenth measure of the bass staff.

Melody used by permission of O. Ditson & Co Copyright. Kunkel & Bros. 1884.



Theme Religioso ♩-72.

The first system of musical notation for the 'Theme Religioso' is written in 4/4 time. It consists of a grand staff with a treble and bass clef. The melody in the treble clef is marked with a piano (*p*) dynamic and features a series of chords and single notes. The bass clef part provides a harmonic accompaniment with chords and moving lines. Below the grand staff, there is a single-line staff with a series of eighth notes.

The second system of musical notation continues the 'Theme Religioso' in 4/4 time. It features a grand staff with treble and bass clefs. The treble clef part includes a piano (*p*) dynamic marking and a crescendo leading to a forte (*f*) section. The bass clef part continues the accompaniment. A single-line staff with eighth notes is positioned below the grand staff.

The third system of musical notation for the 'Theme Religioso' is in 4/4 time. It features a grand staff with treble and bass clefs. The treble clef part begins with a fortissimo (*ff*) dynamic marking. The bass clef part continues the accompaniment. A single-line staff with eighth notes is located below the grand staff.

Var: I. Moderato ♩-144.

The first system of musical notation for 'Var: I. Moderato' is in 6/8 time. It features a grand staff with treble and bass clefs. The treble clef part is marked with a piano (*p*) dynamic and includes a series of chords and single notes. The bass clef part provides a harmonic accompaniment. A single-line staff with eighth notes is positioned below the grand staff.



First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) dynamics and eighth-note patterns. Pedal points are indicated in the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with piano (*p*) dynamics and eighth-note patterns. Pedal points are indicated in the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*) dynamics and eighth-note patterns. Pedal points are indicated in the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves with forte (*f*) dynamics and eighth-note patterns. Pedal points are indicated in the bass staff. The system concludes with a double bar line and a star symbol.



Var. II. Moderato 144.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains a series of eighth-note chords, mostly triads, with some triplets indicated by a '3' over the notes. The lower staff is in bass clef and contains a single melodic line with eighth notes, some of which are beamed together. The dynamic marking *pp dolce.* is written above the first measure of the upper staff. Pedal points are indicated by the word 'Ped.' below the first, second, and third measures of the lower staff.

The second system of musical notation continues the piece. The upper staff features more complex chordal textures, including some sixteenth-note runs and triplets. The lower staff continues with a melodic line, featuring some triplet eighth notes. Pedal points are indicated by 'Ped.' below the first, second, and third measures of the lower staff.

The third system of musical notation shows a change in the lower staff's texture, with more frequent chords and some longer note values. The upper staff continues with eighth-note chords. Pedal points are indicated by 'Ped.' below the first, second, third, fourth, fifth, and sixth measures of the lower staff. A dashed line with the number '8' above it spans the first two measures of the upper staff.

The fourth system of musical notation features a more active upper staff with sixteenth-note runs and chords. The lower staff has a more static texture with sustained chords. Pedal points are indicated by 'Ped.' below the first, second, third, and fourth measures of the lower staff. A dashed line with the number '8' above it spans the first two measures of the upper staff.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with some triplets and eighth-note runs. The lower staff features a melodic line with some triplet eighth notes. Pedal points are indicated by 'Ped.' below the first, second, and third measures of the lower staff. A dashed line with the number '8' above it spans the first two measures of the upper staff. The dynamic marking *pp* appears above the first measure of the lower staff in the third measure of the system.



First system of a musical score. The right hand features a rapid, continuous sixteenth-note melody. The left hand provides a simple harmonic accompaniment. Pedal points are indicated below the bass staff. The system concludes with an asterisk.

Ped. Ped. Ped. Ped. \*

*Con brio.*

Second system of the musical score. The tempo is marked *Con brio.* The right hand continues with a fast, rhythmic pattern. The left hand has a more active role with chords and moving lines. Pedal points are marked. The system ends with an asterisk.

Ped. Ped. Ped. Ped. Ped. Ped. \*

*Andante* 112

*Var. III.*

Third system of the musical score. The tempo changes to *Andante*, with a metronome marking of 112. This is the start of *Var. III.* The right hand plays a series of chords, some marked *p* (piano). The left hand has a steady eighth-note accompaniment. The system ends with a double bar line.

Fourth system of the musical score. The right hand continues with chords, some marked *p*. The left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

Fifth system of the musical score. The right hand features a rapid, ascending scale-like passage. The left hand has a more active accompaniment. The system concludes with a double bar line. Pedal points are marked at the bottom.

Ped. Ped. Ped. Ped.



Volante.

Ped. Ped.

Volante.

Ped. Ped.

Ped. \* Ped. \*

Ped. \* Ped.

Ped. Ped.



First system of a musical score in G major, 3/4 time. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (p) dynamic. The first measure has a pedaling instruction 'Ped.' with an '8' above it. The melody consists of eighth notes, and the accompaniment consists of chords. The system ends with a repeat sign.

Second system of the musical score. It continues the melody and accompaniment. The tempo is marked 'rapido.' (rapid). The system ends with a repeat sign.

Third system of the musical score. It continues the melody and accompaniment. The tempo is marked 'rapido.' (rapid). The system ends with a repeat sign.

*Moderato* 144.

*Finale.*

Fourth system of the musical score, marked 'Moderato' and 'Finale'. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (p) dynamic. The first measure has a pedaling instruction 'Ped.' with an '8' above it. The melody consists of eighth notes, and the accompaniment consists of chords. The system ends with a repeat sign.

Fifth system of the musical score. It continues the melody and accompaniment. The tempo is marked 'Moderato'. The system ends with a repeat sign.



First system of musical notation. The treble clef staff contains a series of chords, mostly triads, with some eighth notes. The bass clef staff contains a series of chords, mostly dyads. Pedal points are indicated by the word "Ped." below the bass staff. A slur with the number "8" is placed over the first four measures of the treble staff.

Second system of musical notation. The treble clef staff contains a series of chords, mostly triads, with some eighth notes. The bass clef staff contains a series of chords, mostly dyads. Pedal points are indicated by the word "Ped." below the bass staff. A slur with the number "8" is placed over the last four measures of the treble staff. The first measure of the treble staff is marked with "cres." and the third measure with "f".

Third system of musical notation. The treble clef staff contains a series of chords, mostly triads, with some eighth notes. The bass clef staff contains a series of chords, mostly dyads. Pedal points are indicated by the word "Ped." below the bass staff. The first measure of the treble staff is marked with "ff".

Fourth system of musical notation. The treble clef staff contains a series of chords, mostly triads, with some eighth notes. The bass clef staff contains a series of chords, mostly dyads. Pedal points are indicated by the word "Ped." below the bass staff. The first measure of the treble staff is marked with "ff".



First system of musical notation. The treble clef staff contains a series of eighth-note chords, with groups of three chords bracketed together and marked with an '8' above them. The bass clef staff contains a series of chords, with a 'Ped.' marking below the first one. A 'ff' (fortissimo) dynamic marking is present in the bass staff.

Second system of musical notation. The treble clef staff continues the eighth-note chord pattern. The bass clef staff has a 'Ped.' marking below the first chord, followed by a 'sempre ff' (sempre fortissimo) marking. A diagonal line is drawn across the bass staff, and a 'Ped.' marking is placed below it. The system ends with three chords, each with a 'Ped.' marking below it.

Third system of musical notation. The treble clef staff begins with an 'accel.' (accelerando) marking. The bass clef staff contains a series of chords, with a 'Ped.' marking below the first one. The system ends with six chords, each with a 'Ped.' marking below it.

Fourth system of musical notation. The treble clef staff contains a series of chords, with a 'Ped.' marking below the first one. The bass clef staff contains a series of chords, with a 'Ped.' marking below the first one. The system ends with a 'ff' (fortissimo) dynamic marking and a 'Ped.' marking below the final chord.



# THE DYING SWAN.

(Romance Poétique.)

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and # as to where it should be used and released.

Andante. ♩ = 100.

L. M. Gottschalk.

Op. 100.

*Ben cantando*

*Marcato il canto.*

*legato.*

*cantabile e doloroso.*

Pedal. 8va

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Sostenuto.

First system of musical notation, marked *Sostenuto.* It features a piano (*p*) and mezzo-forte (*mf*) dynamic range. The notation includes slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).

Second system of musical notation, continuing the *Sostenuto.* tempo. It includes a *rit: Lung Pausa.* instruction. The notation includes slurs, accents, and fingerings.

Con moto e espressione. - 88.

Third system of musical notation, marked *Con moto e espressione. - 88.* It features a piano (*p*) dynamic and includes *8va* markings. The notation includes slurs, accents, and fingerings.

Fourth system of musical notation, continuing the *Con moto e espressione. - 88.* tempo. It includes *8va* markings. The notation includes slurs, accents, and fingerings.



*Sva*

*mf*

*Sva*

*f*

*Sva*

*p*

*poco rall:*

*Sva*

Tempo Primo. ♩ 100.

L.H.

*p*

*Ben cantando.*

*f*

*legato.*

*pp*

*p*

*f*

*p*



As played by the Author.

scintillante.  
Ossia. 8va

rapido.  
mf sostenuto.

poco cresc:

scintillante.  
8va

rapido.  
p

Lunga Pausa.

poco cresc:

Con moto. 8va - 88.  
Dolce.

mf



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). A dynamic marking *cres:* is present. The system concludes with a single eighth note on a lower staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). A dynamic marking *cres:* is present.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). A dynamic marking *pp* is present. The system concludes with a single eighth note on a lower staff.

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). A dynamic marking *f* is present. The system concludes with a single eighth note on a lower staff.



# CINDERELLA.

Valse Brillante.

Louis Conrath.

Tempo di Valse  $\text{♩} = 80$ .

The musical score is written for piano and bass in 3/4 time, key of B-flat major. It consists of five systems of staves. The first system begins with a mezzo-forte (mf) dynamic and includes fingerings (2 1 4 3 2, 2 1 5 4 2) and a crescendo (cres.) marking. The second system includes a piano (p) dynamic and a crescendo (cres.) marking. The third system starts with a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a crescendo (cres.) marking. The fifth system starts with a forte (f) dynamic and includes a crescendo (cres.) marking. Pedal points (Ped.) are indicated throughout, and asterisks (\*) mark the end of sections. The score is written for piano and bass, with various fingerings and dynamics indicated.



ten. *ten.*

*Ped.* \* *Ped.* *Ped.* *Ped.* \*

\* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*ten.* *ten.*

*Ped.* \* *Ped.* *Ped.* *Ped.* \* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff. A *cres.* (crescendo) marking is present above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff. A *cres.* (crescendo) marking is present above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff. A *cantabile.* marking is present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal points are indicated below the bass staff.



*dolente.*

This system contains measures 1 through 8. The music is written for piano in a key with one sharp (F#). It features a complex texture with many beamed sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff. Measure numbers 1 through 8 are written above the notes.

1. 2.

This system contains measures 9 through 16. It includes first and second endings, marked '1.' and '2.'. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks (\*).

This system contains measures 17 through 24. The music continues with intricate sixteenth-note passages. Pedal points are marked with 'Ped.' and asterisks (\*).

1. 2.

This system contains measures 25 through 32. It features first and second endings. Dynamics include *f* (forte). Pedal points are marked with 'Ped.' and asterisks (\*).

*mf* *cres.*

This system contains measures 33 through 40. It begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking. Pedal points are marked with 'Ped.' and asterisks (\*).

*p* *cres.*

This system contains measures 41 through 48. It begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. Pedal points are marked with 'Ped.' and asterisks (\*).



Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent bass line with chords and single notes, and a treble part with chords and single notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part includes a "Ped." (pedal) marking under measures 1, 2, 3, 4, 5, 6, 7, and 8. The voice part includes a "f" (forte) marking under measure 5. The score is written in a standard musical notation style with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a 'Ped.' (pedal) marking at the beginning of each measure. The melody is marked with a 'cres' (crescendo) and a '3' (triple) marking. The score ends with a double bar line and a star symbol.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the remaining six measures, including the final cadence. The score is written for piano with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' below the bass staff. A crescendo is marked 'cres.' above the bass staff in the fifth measure. The piece concludes with a double bar line and repeat dots in the final measure.

**Piu animato.**

2 1 2 1

3 2 1 3 4 5 2

Ped. \* Ped. \* Ped. Ped. Ped. Ped.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes, often marked with "Ped." (pedal) and fingerings (1-3). The voice part is in the upper register, featuring a melody with many triplets and slurs, also marked with fingerings (1-3). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines.

**Presto.**

*ff* *f*

*Pod.*



# HUNTING SONG.

To E. P. Haskell.

(JAGDLIED.)

Wm. D. Armstrong.

Allegro maestoso. ♩ = 88.

The musical score is written for piano and consists of five systems of music. Each system typically has a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 88 beats per minute. Dynamics include *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). Performance instructions include 'Ped.' (pedal) and 'l. h.' (left hand). The score includes first and second endings in the third and fourth systems. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final *f* dynamic.



**Con grazia.**

[illegible]



# 20 SCALE AND ARPEGGIO STUDIES.

Sequel to Op. 50.

Louis Köhler Op. 60.

♩ - 60 ♩ - 100.

## ETUDE I.

Etude I consists of two systems of piano and arpeggio exercises. The first system contains four measures of piano (p) exercises, and the second system contains four measures of arpeggio exercises. The exercises are written for piano and include various fingering and articulation markings.

♩ - 60 ♩ - 100.

## ETUDE II.

Etude II consists of two systems of piano and arpeggio exercises. The first system contains four measures of piano (mf) exercises, and the second system contains four measures of arpeggio exercises. The exercises are written for piano and include various fingering and articulation markings.





♩ - 60 ♩ - 100.

Study in C and C sharp major.  
See note below.

### ETUDE III.



Observe very carefully in the arpeggio studies Nos 3, 4, 7, 8, 11, 12, 15, 16, 19 and 20 when the 3rd and 4th fingers are to be used. After they have all been studied in C major transpose them to the key of C sharp major retaining the same fingering. Thus practised in mixed positions they will be of the greatest benefit to the student. For the transposition to C sharp major we have supplied the signature seven sharps in brackets.



♩ - 60 ♩ - 100.

## ETUDE IV.

Study in C and C sharp major.  
Do not fail to sustain the half notes.

Musical score for Etude IV, consisting of four systems of piano and forte passages. The first system begins with a piano (p) dynamic and includes fingering numbers 4 2, 5 4, 5 4, 2 3, 4, 2 3, 3, 2 3, 4, and 6 4. The second system includes fingering numbers 4 2, 2 3, 4, 5 4, 3, 4, 5 4, and 2 3. The third system includes fingering numbers 4, 2 3, 3, 4, 2 3, 4, 5 4, and 2 3, and is marked with a crescendo (cres.). The fourth system includes fingering numbers 3, 4, 4, 3, 4, 3, 4, 4, 3 2, 1 4, 2 1, and 1 2, and is marked with a decrescendo (decres.) and a piano (p) dynamic.

♩ - 60. ♩ - 100.

## ETUDE V.

Musical score for Etude V, consisting of two systems of piano and forte passages. The first system begins with a piano (p) dynamic and includes fingering numbers 5, 1 4, and 1. The second system includes fingering numbers 5, 3, 1, 3, 4, 1, 3, 4, 1, 3, 2, 4, 5, 2, 4, 1, and 1 4.



[illegible]

## ETUDE VI.

♩ 60. ♩ 100.

Etude VI.

This musical score is for the first system of 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes fingerings for both instruments, indicated by numbers 1-5 above or below the notes. The piano part begins with a treble clef and a key signature of one sharp. The violin part begins with a violin clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The piano part has a dynamic marking of *p* (piano) in the first measure. The violin part has a dynamic marking of *f* (forte) in the first measure. The score is a single system, and the measures are numbered 1 through 8.



## ETUDE VII.

♩ - 60 ♩ - 100.  
Study in C and C sharp major.

Etude VII is a piano study in C major and C# major. It consists of two systems of music, each with a treble and bass staff. The first system begins with a forte (ff) dynamic and features rapid sixteenth-note passages. The second system includes piano (p) and crescendo (cres.) markings, followed by a forte (ff) section and a decrescendo (dimn.) section. The piece concludes with a final forte (ff) section. Numerous fingerings are indicated throughout the score.

## ETUDE VIII.

♩ - 60 ♩ - 100.  
Study in C and C sharp major.  
Sustain the quarter notes.

Etude VIII is a piano study in C major and C# major, focusing on sustaining quarter notes. It consists of two systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system includes a decrescendo (dimn.) marking and a final piano (p) section. The piece concludes with a final piano (p) section. Numerous fingerings are indicated throughout the score.





### ETUDE IX.

♩ - 60 ♩ - 100.





# ETUDE X.

♩ - 60. ♩ - 100.

Etude X is a piano exercise in C major, 2/4 time. It consists of four systems of music, each with a piano (p) and grand (G) staff. The tempo is marked as 60 or 100 beats per minute. The piece features a variety of musical notations, including dynamics (cres., ff, dim.), fingering (1-5), and articulation (accents, slurs). The first system shows a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system introduces a crescendo in the right hand and a decrescendo in the left hand. The third system features a piano (pp) dynamic in the right hand and a crescendo in the left hand. The fourth system is marked with a forte (ff) dynamic and ends with a final flourish in the right hand.

# ETUDE XI.

♩ - 60. ♩ - 100.  
Study in C and C sharp major.

Etude XI is a piano exercise in C and C sharp major, 2/4 time. It consists of two systems of music, each with a piano (p) and grand (G) staff. The tempo is marked as 60 or 100 beats per minute. The piece features a variety of musical notations, including dynamics (f, ff), fingering (1-5), and articulation (accents, slurs). The first system shows a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system features a forte (ff) dynamic and ends with a final flourish in the right hand.



First system of musical notation for Etude XII, featuring a treble and bass staff with complex fingerings and slurs.

Second system of musical notation for Etude XII, including dynamic markings *p cres.* and *ff*.

♩ - 60 ♩ - 100.  
Study in C and C sharp major.

# ETUDE XII.

Third system of musical notation for Etude XII, continuing the piece with various fingerings.

Fourth system of musical notation for Etude XII, including a *dimin.* marking.

Fifth system of musical notation for Etude XII, including *cres.* and *f dimin.* markings.

Sixth system of musical notation for Etude XII, concluding the piece with various fingerings and dynamics.



# ETUDE XIII.

♩ - 60 ♩ - 100.

Etude XIII is a piano exercise in C major, 2/4 time. It consists of four systems of two staves each. The first system begins with a forte (*f*) dynamic and a tempo marking of 60-100. The second system starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and then a forte (*f*) dynamic. The third system begins with a pianissimo (*pp*) dynamic, followed by a crescendo (*cres.*). The fourth system starts with a forte (*f*) dynamic, followed by a crescendo (*cres.*), then a diminuendo (*dimin.*), and ends with a piano (*p*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and articulations (accents, slurs, and phrasing slurs). The piece concludes with a final flourish in the right hand.

# ETUDE XIV.

♩ - 60 ♩ - 100.

Etude XIV is a piano exercise in C major, 2/4 time. It consists of two systems of two staves each. The first system begins with a forte (*f*) dynamic and a tempo marking of 60-100. The second system starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*), then a forte (*f*) dynamic, and ends with a diminuendo (*dimin.*). The score is heavily annotated with fingerings (numbers 1-5) and articulations (accents, slurs, and phrasing slurs). The piece concludes with a final flourish in the right hand.



pp

cres. ff

♩  $\text{—} 60$  ♩  $\text{—} 100$ .  
Study in C and C sharp major.

# ETUDE XV.

ff

pp cres.

f cres. ff



♩ 60 ♩ 100.  
Study in C and C sharp major.

## ETUDE XVI.

*ff*

*dimin.*

*pp*

*cres.*

*f*

*cres.*

*ff*

♩ 60 ♩ 100.

## ETUDE XVII.

*f*

*p*

*cres.*

*f*



First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. It features a piano (*p*) dynamic. The right hand plays a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation, measures 5-8. The piece continues with the piano (*p*) dynamic. Measures 5-6 include a crescendo (*cres.*) marking. Measure 7 begins with a fortissimo (*ff*) dynamic. The musical texture remains consistent with eighth-note patterns in both hands.

# **ETUDE XVIII.**

Third system of musical notation, measures 9-12. The tempo is marked as 60 or 100 (♩ = 60, ♩ = 100). The piece starts with a piano (*p*) dynamic. The right hand features more complex eighth-note patterns, including some beamed sixteenth notes. Fingering is clearly marked throughout.

Fourth system of musical notation, measures 13-16. The piece continues with a piano (*p*) dynamic. Measures 13-14 include a crescendo (*cres.*) marking. Measure 15 begins with a fortissimo (*f*) dynamic. Measure 16 ends with a diminuendo (*dimtn.*) marking. The musical texture remains consistent with eighth-note patterns in both hands.

Fifth system of musical notation, measures 17-20. The piece continues with a fortissimo (*ff*) dynamic. The right hand features more complex eighth-note patterns, including some beamed sixteenth notes. Fingering is clearly marked throughout.

Sixth system of musical notation, measures 21-24. The piece continues with a piano (*p*) dynamic. Measures 21-22 include a fortissimo (*f*) dynamic. The musical texture remains consistent with eighth-note patterns in both hands. The piece concludes with a final measure in measure 24.



## ETUDE XIX.

**♩ \_ 60    ♩ \_ 100.**

**Study in C and C sharp major.**

This page contains five systems of musical notation for a piano exercise. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in 2/4 time and includes various dynamic markings such as *ff*, *pp*, *f*, and *cres.* (crescendo). The notation includes numerous fingerings and articulation marks.



**♩ 60    ♪ 100.**

Study in C and C Sharp Major.

*ff*

5 2 4 1 5 2 4 1 5 2 3 1 5 2 4 1 2 1 3 2 5 1 4 2 5 4 2 1 5 4 2 5 2 4 1 2 1 4 2 5 1 4 2 5 1 4 2 5 2 3 1 5 4 2 5 2 4 1 2 1 4 2 5 5 1 4 2 5 1 4 2 5 1 5 4

*cres.*

Musical score for "The Merry Widow" by Franz Lehár. The score is written for piano and celeste. The piano part is in the upper staff, and the celeste part is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes fingerings, dynamics such as *cres.* and *pp*, and articulation marks. The piano part features a melodic line with various ornaments and trills, while the celeste part provides a rhythmic accompaniment.

[illegible]



# WILLIAM TELL

(Rossini.)

Carl Sidus Op. 122.

*Allegretto* ♩ = 152.

Secondo.

The musical score is written for piano and consists of five systems. The first system is marked *p* (piano) and the second system is marked *f* (forte). The third system is also marked *f*. The fourth system is marked *p* and the fifth system is marked *f*. The score includes various musical notations such as notes, rests, slurs, and fingerings.



# WILLIAM TELL

(Rossini.)

Carl Sidus Op.122.

*Allegretto* ♩=152.

Primo.

This musical score is for the 'William Tell' Op. 122 by Carl Sidus, featuring a piano and violin part. The tempo is marked 'Allegretto' with a metronome marking of 152. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into six systems, each with a piano (p) and violin (v) staff. The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff (treble clef). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f). Fingerings are indicated by numbers 1-5 above or below notes. The score begins with a piano introduction and ends with a final cadence. The first system includes a 'Primo.' marking. The score is written in a clear, legible style with standard musical notation.



Moderato  $\text{♩} = 160$ .

Secondo.

The first system of musical notation for the Moderato section. It consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of chords, many of which are marked with fingerings (1, 2, 3, 4) and dynamics (p, f). The lower staff is also in bass clef with the same key signature and time signature, featuring a more melodic line with some rests and dynamics (p, f).

The second system of musical notation for the Moderato section. It continues the two-staff format. The upper staff features complex chordal textures with fingerings and dynamics (p, f, p, cres., cen.). The lower staff provides a steady accompaniment with dynamics (p, f, p, cres., cen.).

The third system of musical notation for the Moderato section. The upper staff continues with dense chordal patterns and fingerings, including a 'do.' marking. The lower staff maintains the accompaniment with dynamics (f, p).

The fourth system of musical notation for the Moderato section. The upper staff shows further development of the chordal material with fingerings. The lower staff continues the accompaniment with dynamics (p).

The fifth system of musical notation for the Moderato section. The upper staff concludes with complex chords and fingerings. The lower staff features a more active accompaniment with dynamics (f, p, f, p, f, f).

Allegro vivo  $\text{♩} = 138$ .

The first system of musical notation for the Allegro vivo section. It consists of two staves in 2/4 time. The upper staff is in bass clef with a key signature of one flat, featuring a series of chords and fingerings. The lower staff is also in bass clef with the same key signature, featuring a more rhythmic accompaniment with dynamics (p).



Moderato ♩ = 160.

Primo.

First system of musical notation for Moderato, Primo. It consists of a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The left staff contains a bass line with whole and half notes.

Second system of musical notation for Moderato, Primo. It continues the melodic and bass lines. Dynamics include *f*, *sf*, *p*, and *sf*. Fingerings and slurs are present throughout the system.

Third system of musical notation for Moderato, Primo. The right staff features a more active melodic line with many sixteenth notes. Dynamics include *cres.* and *mf*. Fingerings and slurs are present throughout the system.

Fourth system of musical notation for Moderato, Primo. The right staff continues with a melodic line. Dynamics include *mf*. Fingerings and slurs are present throughout the system.

Fifth system of musical notation for Moderato, Primo. The right staff continues with a melodic line. Dynamics include *f*. Fingerings and slurs are present throughout the system.

Sixth system of musical notation for Moderato, Primo. The right staff continues with a melodic line. Dynamics include *f*, *p*, *f*, *sf*, *p*, and *f*. Fingerings and slurs are present throughout the system.

Allegro vivo ♩ = 138.

Seventh system of musical notation for Allegro vivo. It consists of a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and slurs. The left staff contains a bass line with whole and half notes. Dynamics include *p* and *mf*.



Secondo.

First system of musical notation, piano part. The right hand features a series of chords with fingerings 5 3, 5 4, 5 3, 5 4, and 5 3. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, piano part. It begins with the instruction "2nd time *ff*" and a dynamic marking of *mf*. The right hand includes a repeat sign with first and second endings. The first ending has fingerings 5 3, 5 4, 5 3, and 5 3. The second ending has fingerings 5 3 and 5 3.

Third system of musical notation, piano part. The right hand contains melodic lines with fingerings 1, 2 3 4, 5, 1, 2 3 4, and 5. The left hand continues with eighth-note accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation, piano part. The right hand features a series of chords with fingerings 5 4, 5 3, and 5 3. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation, piano part. The right hand features a series of chords with fingerings 5 2 1, 4 2 1, and 4 2 1. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation, piano part. The right hand features a series of chords with fingerings 5 2 1, 4 1, 5 2, and 2 1. The left hand continues with eighth-note accompaniment. A dynamic marking of *ff* is present.



This page of musical notation is for a piano piece, likely a solo or a duet. It consists of several systems of staves. The notation is complex, featuring many triplets, sixteenth notes, and sixteenth rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *Primo.*, *f*, *2nd time ff*, *mf*, *ff*, *sf*, and *f*. The piece concludes with a double bar line and a final *ff* marking. The notation is in a single key and 2/4 time.



( DAS VERGESSMEINNICHT. )

**Moderato** ♩ \_ 76.

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2. sor - te non mi diè,  
 1. guar - do chissi a te:  
 2. kei - ne Ro - sen flicht,  
 1. Du was ste ver - spricht?

ho alme no un fior che mor - mo - ra  
 ben sai! tal fio - re mor - mo - ra:  
 So wär' ich e - wig doch be - glückt  
 Die Blu - me die Du mir ge - schenkt,

1. ask'd you on that spot  
 2. trou - bles were for - got;

And heard your lov - ing lips re - peat:  
 The light of love would shine a - round

2. non ti scor - dar di me,  
 1. non ti scor - dar di me,  
 2. Durch Dein Ver - giss - mein - nicht,  
 1. War ein Ver - giss - mein - nicht,

non ti scor - dar di **1.**  
 non - ti scor - dar di me!  
 Durch Dein Ver - giss - mein -  
 War ein Ver - giss - mein - nicht!

1. "Tis a for - get - me - not!"  
 2. Your sweet for - get - me - not!

"Tis a for - get - me - not!"  
 Your sweet for - get - me -

**2.**  
 me!  
 nicht!

not!

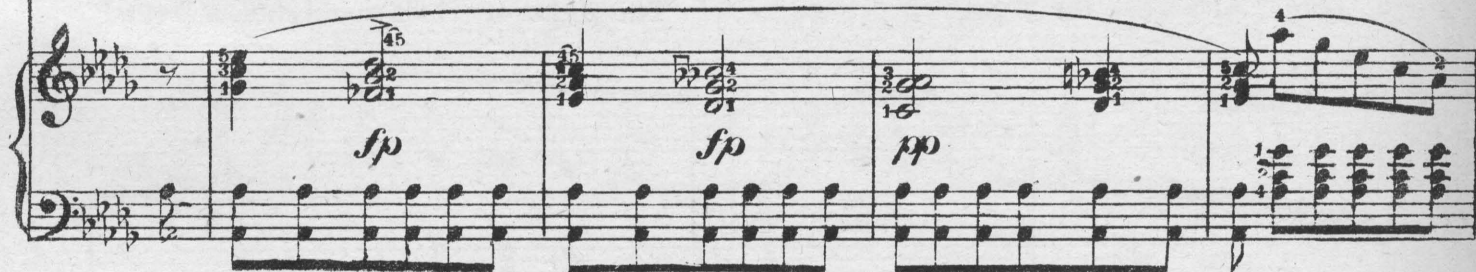


3. Ahi mè! gia muor, che la - gri - me il ci glio mio non ha, de -



3. But see! be - fore my eyes it fades! No more a tear they shed! The

3. Doch steh es welkt, denn ach mein Aug' Hat kei - ne Thrä - ne mehr, Es



3. ser - ta, mu - ta, squal - li da per me la terra è - già; che



3. des - ert earth now sor - row shades, And ev - 'ry hope is dead! Ah!

3. Ist die schö - ne wei - te Welt Mir öd' und freu - den - leer: Was

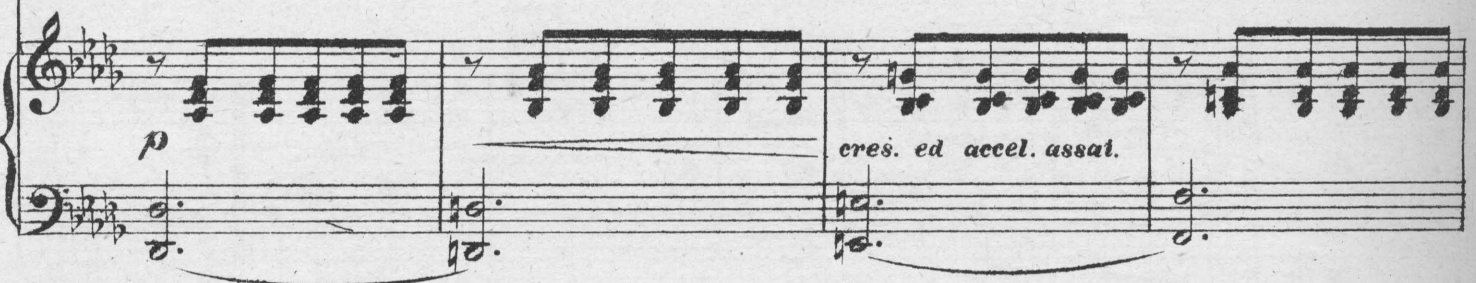


3. fes - ti il sai! è ce - ne - re il fuo - co di tua fè, è ce - ne - re, è



3. ne'er you knew what there you gave, Ere hapless grew my lot! You knew it not, you

3. Du ge - than, als Du mir gabst Die Blu - me weisst Du nicht, Du weisst es nich, Du





ce - ne, re no no quel fior più non mi mor - mo - ra, non ti scordar di



knew it not! No! No! Lovesflow'r is dead with in your heart, Dead this for - get - me  
 weiss es nicht, Nein, nein, Dein Herz hat kei - ne Lieb' für mich, Und kein Ver - giss - mein -



or thus.



me, non ti scor - dar di me! Più no'l - sen - to



not! Dead this for - get - me - not! You have now no  
 nicht, Und kein Ver - giss - mein - nicht, Kei - ne Lie - be



mor - mo - ra, non ti scor - dar di me!

rall. un poco



love for me! And no for - get - me - not!  
 hat Dein Herz Und kein Ver - giss - mein - nicht!





# BARCAROLLE.

Chauncey E. Tennant.

Allegretto.  $\text{♩} = 76$

The musical score is written for piano in 6/8 time. It features five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 76. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings are indicated by an asterisk and the word 'Ped.' below the bass staff. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a 'cres.' (crescendo) marking and a final double bar line.



This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system includes a treble staff and a bass staff. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings, including 'Ped.' and 'Ped.' with an asterisk, are placed below the bass staff to indicate when to use the sustain pedal. The piece begins with a piano (p) dynamic and concludes with a forte (f) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and accidentals.



First system of musical notation. Treble and bass staves. Pedal markings: \* Ped. (first measure), Ped. (second measure), \* Ped. (third measure), Ped. (fourth measure), Ped. (fifth measure), \* Ped. (sixth measure).

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), \* Ped. (second measure), \* Ped. (third measure), Ped. (fourth measure), \* Ped. (fifth measure), Ped. (sixth measure), \* Ped. (seventh measure), \* Ped. (eighth measure). Crescendo marking: *cres.* (seventh measure).

Third system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *mf* (second measure). Pedal markings: \* Ped. (first measure), Ped. (second measure), \* Ped. (third measure), Ped. (fourth measure), \* Ped. (fifth measure), Ped. (sixth measure), \* Ped. (seventh measure).

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), \* Ped. (second measure), Ped. (third measure), Ped. (fourth measure), Ped. (fifth measure), Ped. (sixth measure).

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), \* Ped. (second measure), \* Ped. (third measure), Ped. (fourth measure), \* Ped. (fifth measure), Ped. (sixth measure), \* Ped. (seventh measure), Ped. (eighth measure), \* Ped. (ninth measure).

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), \* Ped. (second measure), \* Ped. (third measure), Ped. (fourth measure), \* Ped. (fifth measure), Ped. (sixth measure), \* Ped. (seventh measure), Ped. (eighth measure), \* Ped. (ninth measure), \* Ped. (tenth measure), \* Ped. (eleventh measure).



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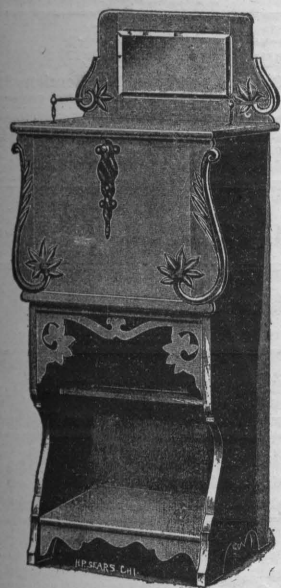
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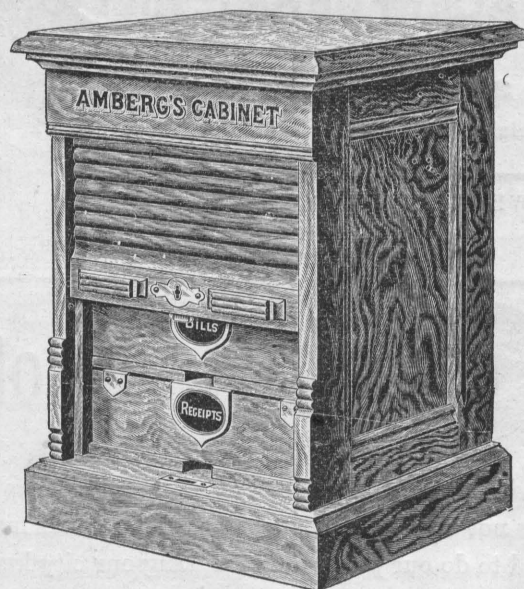
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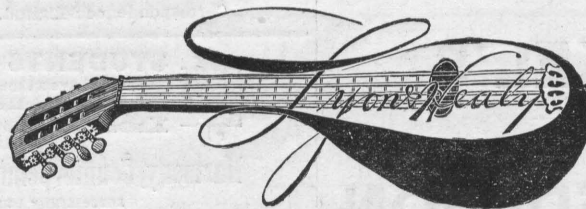
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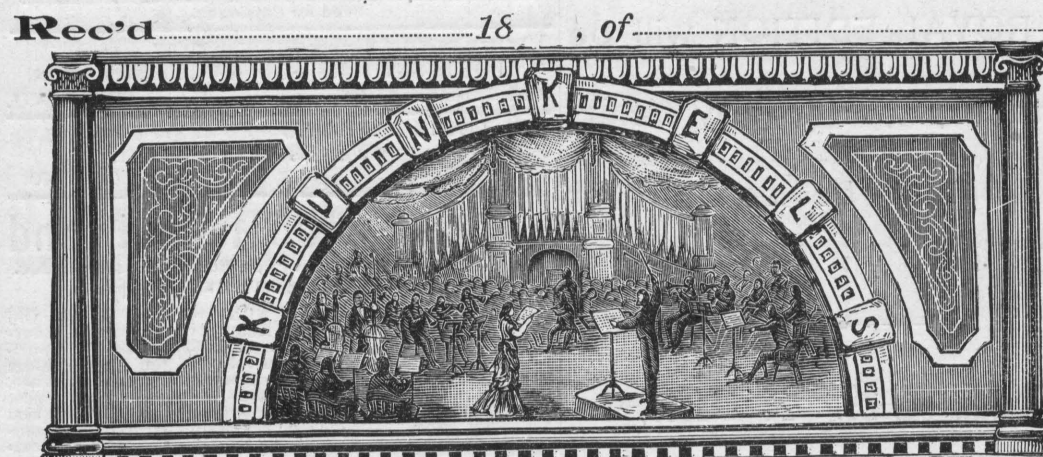
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